

KERAMIC STUDIO

Vol. XXIII No. 1

SYRACUSE, NEW YORK

May 1921



We are beginning with this number our twenty-third year. If we look behind us, we cannot help feeling that Ceramic Studio has accomplished much useful work, not only in the special field of china decoration, but in the general field of good design. In the early years its object was almost exclusively to raise the standard of china

decoration. China decorators of twenty-five years ago were nothing but paint daubers, splashing roses or forget-me-nots on a plate or a vase, without the slightest knowledge of the laws of design. Their work was laughed at by artists and refused at all art exhibitions worthy of the name. Things have changed and our Magazine certainly should be given credit for a good share in that transformation.

In late years, especially as a result of war conditions, Ceramic Studio has broadened its field. Its object is more and more to lift above the *copying* stage the many people, especially women, who depend on their art work for a living, to teach them to create something, to well understand the principles of good design, to realize that as soon as they develop this creative talent, they will easily apply it in numerous ways, and in different crafts, so that their earning power will rapidly increase.

Our efforts are appreciated by a large number of people. Schools which had never subscribed before, many of which do not teach china decoration, give us their support now. Prospects are in many ways encouraging, we seem to have passed the worst period of decline due to the war, but . . .

We are facing the following very clear problem: we have increased the subscription price from \$4 to \$5, that is, 25 per cent, while publishing expenses have practically doubled. A color supplement costs us fully double what it used to cost, the price of paper has trebled, ordinary engraving, printing, overhead expenses have increased enormously and show no signs of being changed. In fact, publishers are confronted just now by the possibility of a strike of printers, on the first of May, for a reduced time of work. In these conditions, we must have again the pre-war circulation, or better, it is the only possible salvation. We are still far from that circulation.

If we try to find out the real cause of our comparatively small subscription list, when we know that our Magazine is quite widely read and used, a vivid light is thrown on the subject by a number of letters which we receive and which may be summarized as follows: "I appreciate and enjoy your Magazine very much. I am not a subscriber, but *I have access* to the Magazine." The dear ladies who give us this enjoyable bit of information, undoubtedly imagine that we will be tickled to death to hear that they have access to Ceramic Studio. We are not. We would not like to put in writing the remarks which are made in our office when we receive this kind of letter. They would certainly give a shock to the well meaning but very much misguided writers. Eight, nine, ten decorators do not subscribe because they have access to the copy they find in their teacher's

or friend's studio, forty or fifty will use the copy in their Public Library. Why should they subscribe? What can we answer? What can we do? All we can say is that this narrow-minded, selfish policy may very well before long have this result, that the good people will not have any more access to the Magazine, because there will be no Magazine.

We spend a good deal of money sending circulars and written appeals to these people and to all possible subscribers. We are getting some results, but not enough, not the results we would have if we could have a little heart to heart talk with the people themselves. Unfortunately travelling all over the country to solicit subscriptions would, in a special field like ours, be useless. Travelling expenses would be entirely out of proportion with the results.

There is one class of subscribers who form the backbone of our subscription list. They are the many friends who have subscribed for a long time, who renew their subscription regularly, almost without solicitation, who write to us that they could not do without the Magazine. It is to this class of subscribers that we appeal now. We do not need their subscription, we have it, but they can help us, if they wish, they can co-operate with us, help us to increase our circulation, by soliciting subscriptions from friends, students, and also calling on other decorators in their town, even if they are not acquainted with them. Should we be obliged to discontinue the Magazine, the selfish people who have access to somebody else's copies, would have only the punishment they deserve, but the real friends, the steady subscribers, would be punished without deserving it. In helping us they will help themselves.

We do not ask these good friends to do this propaganda work for us for nothing. We are going to give a good inducement. We have not quite decided yet what this inducement will be, meanwhile we shall be glad to receive from them letters offering suggestions.

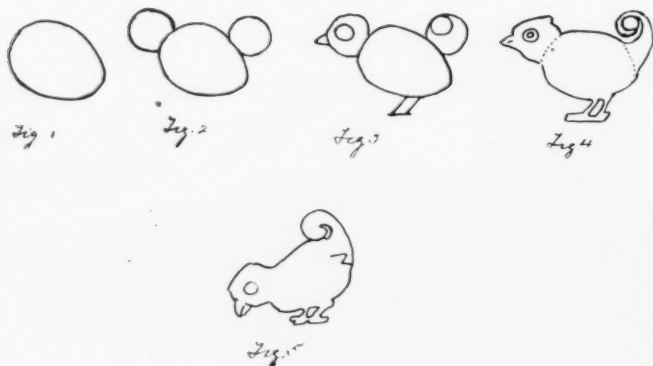
✕ ✕

We regret that press of work prevented our usual contribution on design from Mr. Heckman, but trust that he will be able to resume his regular articles very shortly. In the meanwhile we have the balance of the interesting problems from the Fawcett School classes of Mrs. Ella F. Stroud, who will teach design and its application to the crafts at the Summer Session of the Syracuse University. We again call the attention of our readers, who would like the best of instruction at the most reasonable rates, to this opportunity offered by the Syracuse University. The advertisement of these classes in design, as well as of the classes in pottery and overglaze decoration, under the direction of Mrs. Adelaide Alsop Robineau, editor of the Ceramic Studio, will be found in the advertising pages.

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The designs by M. Celeste Carter, Anna Mosle and Nellie Hagan were developed from the problems given in Mr. Heckman's lessons on design, and show appreciation of the principles involved.

(Continued on page 10)



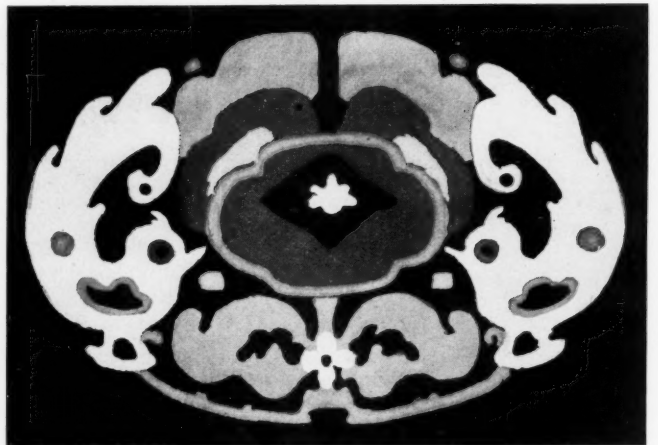
DESIGN PROBLEMS AT THE FAWCETT SCHOOL OF INDUSTRIAL ARTS—(Continued)

Ida Wells Stroud

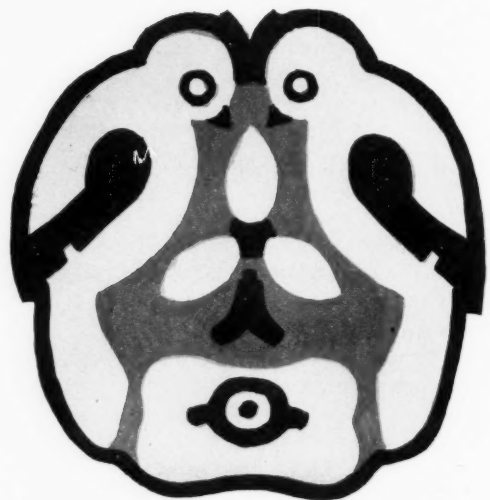
In other panels or medallions try bright happy little birds. The egg is always in the nest before the bird appears, so we begin by drawing the egg. (Figure 1) Be careful not to make it a long one. Add two small circles (Figure 2). Inside these two other small circles and two below, also a beak. (Figure 3) Then round off the corners connecting small circles to large egg. (Figure 4) Trim your birds to fancy and make many varieties of plump, chubby, quaint or lovable birdies who may look up or down (Figure 5), eat or sing according to the placing of the circles on the egg. These combined with trees, leaves or flowers conventionalized as above, make very attractive groups for the centers of tin trays, oval or round, tops of boxes, covers for glass candy jars or flower holders; all done in enamel paint. Use a fine brush as the enamel is thick and sticky. These things have all been worked out by the students in the day design classes of the Fawcett School of Industrial Arts, Newark, all of whom showed much interest and ingenuity in these problems but none created more enthusiasm than the bright wooden wedges, so useful as well as ornamental when:

"The melancholy days have come
The saddest of the year
Of weeping woods and wailing winds
And meadows brown and sear."

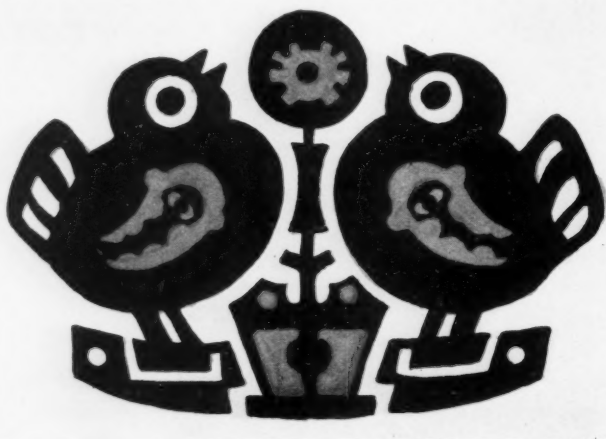
and our windows join in the general wail, complaining bit-



HILDE FELDMAN



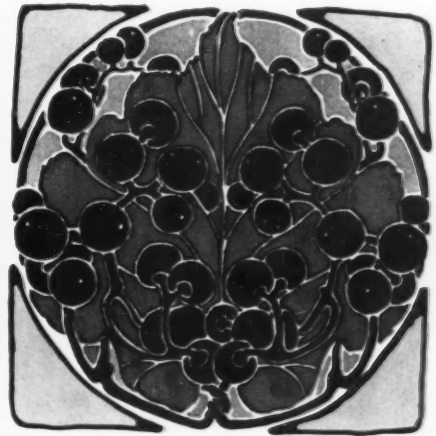
DOROTHY LENT



M. LUTTGENS



MIRIAM_ESKRIDGE

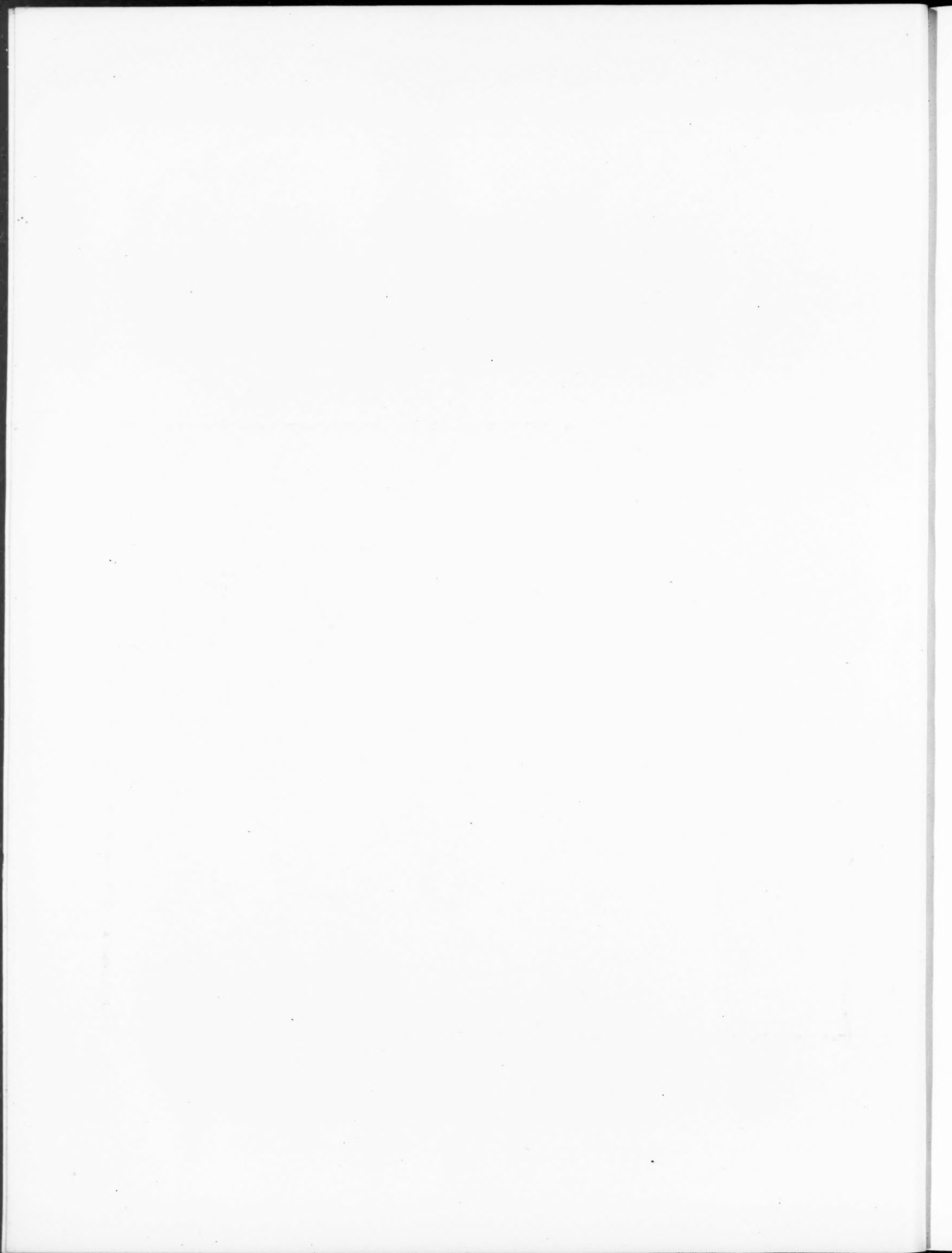


STUDY OF AMPELOPSIS AND APPLICATIONS

MAY 1921
KERAMIC STUDIO

ADELAIDE A. ROBINEAU

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SYRACUSE, N. Y.





MARGARET W. HECK



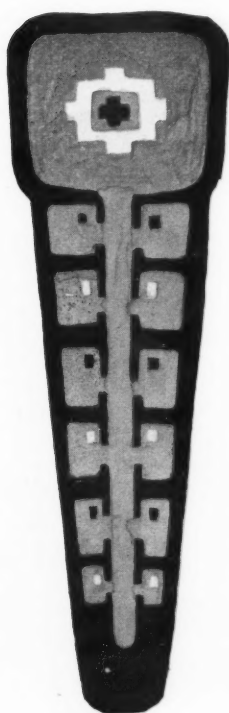
ALICE R. HIGHBEE

terly at being so rudely shaken. Then instead of using a broken clothes pin or something even more unsightly to stop the commotion, we put in between the sashes a charmingly bright little wedge of enameled wood showing one of our birds perched on top or a design suggested by Little Boy Blue or one of his many companions who have lived in all our young lives as well as between the pages of Mother Goose; Tommy Tucker, Mistress Mary, Simple Simon, Jack Horner, Bo Peep, Higgledy Piggledy, Old Mother Hubbard or even Old King Cole himself would be good.

Fret saws were used to cut the wedges from bass wood about one-quarter of an inch thick. After the designs had been made and traced on to the wood, they were thinly painted all over with one coat thin enough for the tracing



M. ATHERTON



S. M. RCSE



C. SMITH



ELNORA M. TERHUNE



Front view

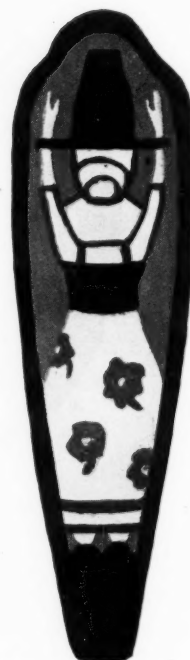


Back view

RUTH F. O'SULLIVAN



Front View



Back View

E. WOLCOTT

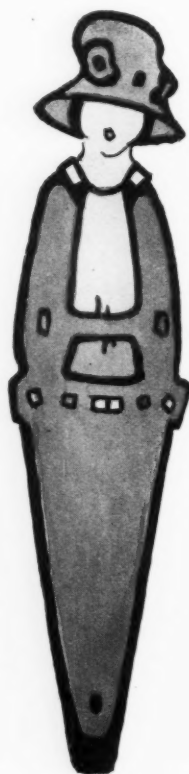
to show through, dried for a day or so, after which they were lightly sand papered with 00 sand paper and done up in oil (enamel paints). One coat is sufficient if applied thickly.

Shade-pulls made in the same way may be decorated with small baskets of flowers or fruit with an opening below the handle through which a bright colored silk cord may be run. Others may be fanciful heads, one side of the pull with eyes

open, the other side with them closed—suggesting good night and good morning, or laughing or crying faces may be on the reverse sides. In designing both these and the window wedges we must take into consideration that the silhouette is important for they stand as a dark shape against the light out of doors. Try any of these and you will have a jolly good time working them out and let us hope some tip top results.



MURIEL HORCE



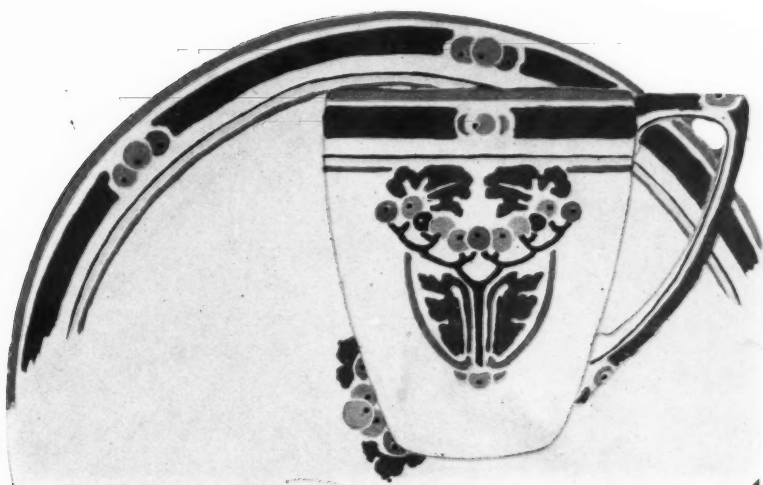
B. MOCHRINE



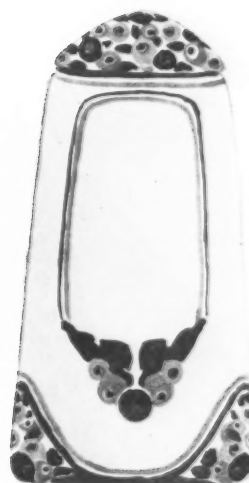
M. LaPOINTE



R. ARON



VEGETABLE DISH—ADELAIDE A. ROBINEAU



SALT SHAKER—ADELAIDE A. ROBINEAU

AMPELOPSIS (Supplement)*Adelaide A. Robineau*

This is a special variety of ampelopsis with vari-colored berries, and peculiarly beautiful in design. The study was made in three colors, Rose Madder, Cobalt Blue and Aurora Yellow, and, in translating it into china colors, it would be well to select three colors as nearly matching the water colors as possible, though a little variation in color would do no harm, as there is so much variety in the plant itself.

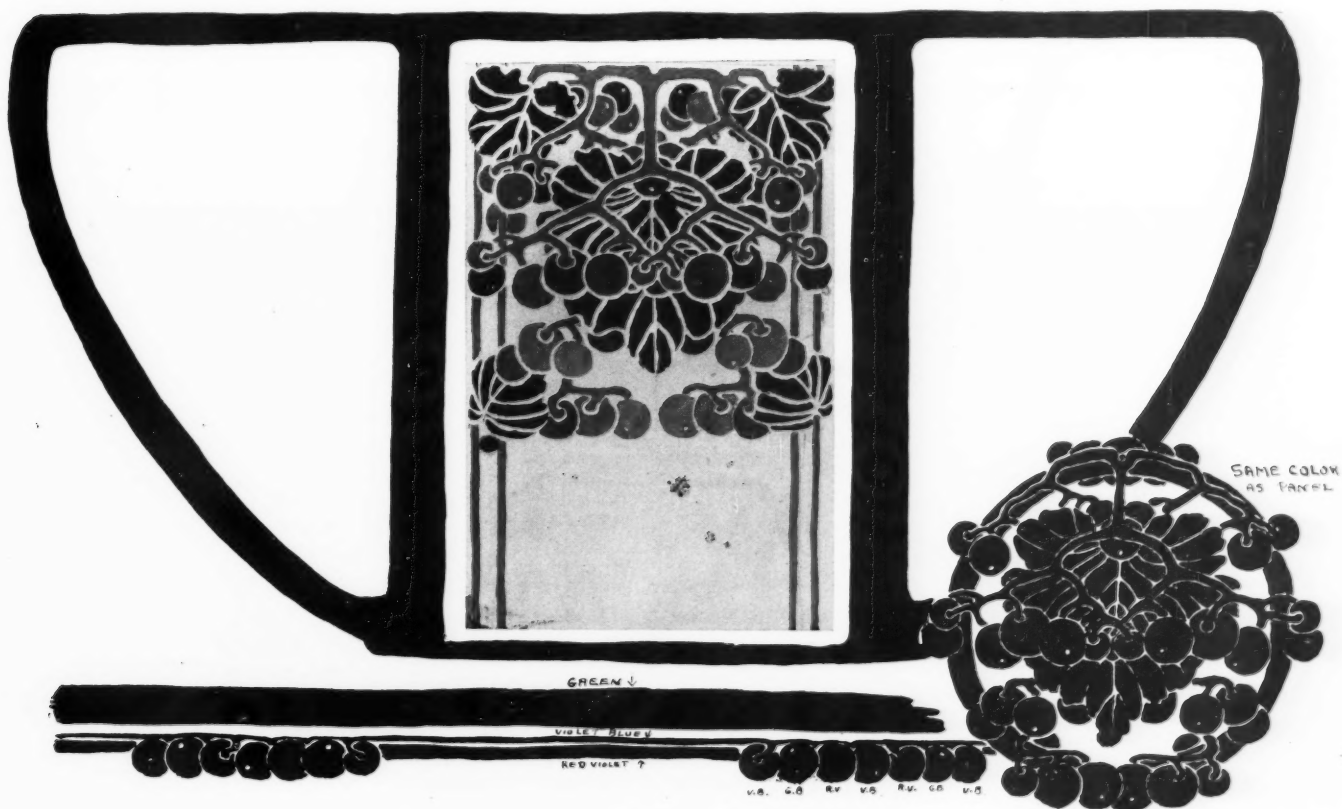
The panels are suitable for box covers, or as inserts in borders, as shown in the large bowl design. They can be

used as repeats in borders by eliminating the rectangle and any part of the design which interferes with the effect desired.

Some color schemes to be applied to the ceramic designs made from this motif are as follows; the same scheme, of course, being applied to all pieces, if a set is desired:

Color scheme suggested by large bowl with panels; all black portions in gold; panel in dusted color, leaves green, stems red violet, berries greenish blue, violet blue, red violet. Vertical lines, blue violet and red violet.

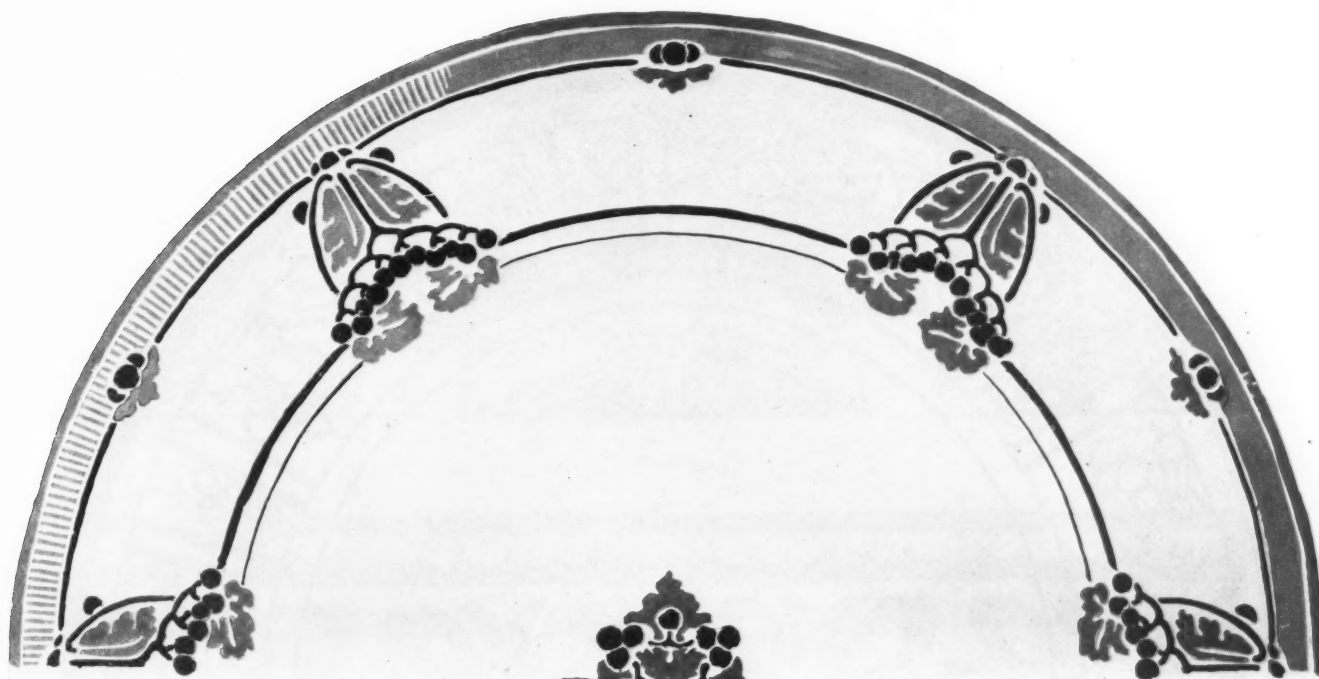
For the salt shaker, enamels, lines in royal blue and



LARGE BOWL—ADELAIDE A. ROBINEAU



PLATTER AND VEGETABLE DISH—ADELAIDE A. ROBINEAU



PLATE—ADELAIDE A, ROBINEAU

apple green, berries in blue, red violet and Alberts yellow, centers orange, leaves apple green.

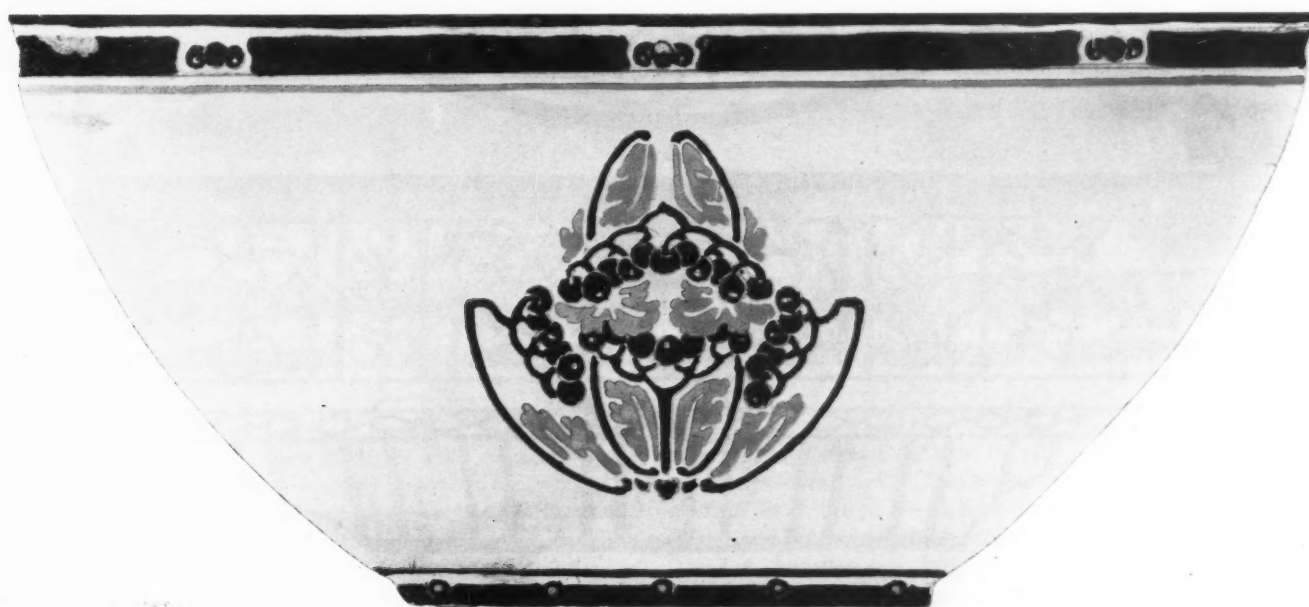
Plate: edge dusted in Robin's egg blue, band dusted in a yellowish grey with line across in white enamel; black lines and stems in enamels. Leaves in Robin's egg blue enamel or dusted color. Berries in enamels, golden yellow, orange and orange red with black spots.

Cup and saucer in enamels. Edge and some of the berries, violet, bands and leaves apple green. Black lines

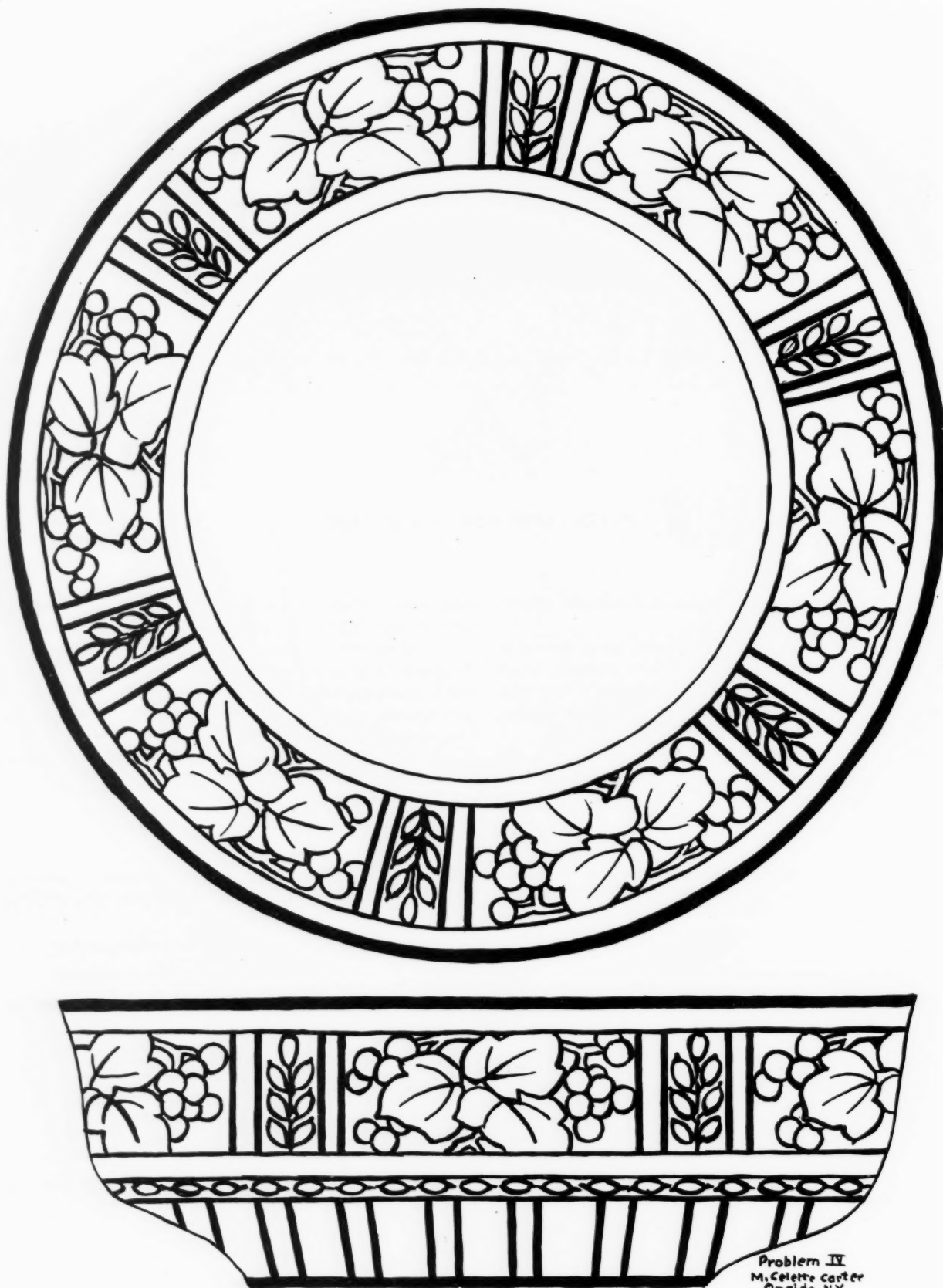
and stems, black; other lines and stems and some of the berries deep turquoise, other berries blue.

Smaller bowl: rim, golden yellow, also center berries in upper band and spots in lower band. Bands, orange red, black portions, black; lower line of border, violet, also leaves and centers of spots in lower rim. Berries, golden yellow and orange red with black spots.

The platter and vegetable dish would be carried out in the same colors used for other pieces.



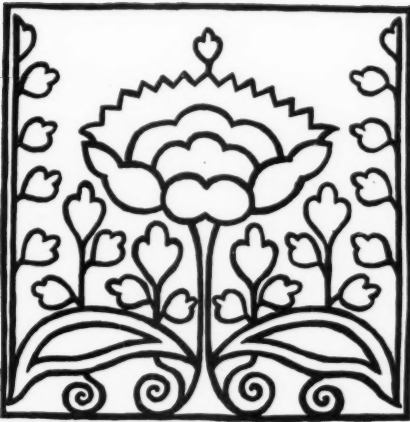
SMALL BOWL—ADELAIDE A. ROBINEAU



Problem II
M. Celeste Carter
Oneida N.Y.

PLATE AND BOWL—M. CELESTE CARTER

(Treatment page 20)



Problem 1
Problem 1



Problem 3



Problem 2
Problem 2



MISS ANNA MOSLE

THESE designs, which were made by Miss Anna Mosle of Galveston, Texas, show some of the most interesting arrangements of all those which were sent in for Problems 1, 2 and 3. The three designs at the top of this page are full of possibilities for further developments. They could be repeated in various ways for all-over patterns and if a mirror were held at the side of any of these squares one could see at once what fine "marching" borders they would make. The largest square

which is reproduced full size on this page has possibilities for an interesting stencil. It is not as good in design as the designs at the top of the page—the background triangles assert themselves too much and there are too many small dark and light areas of the same size, but even so this work is commendable and it is encouraging to see what can be accomplished in one or two lessons.

(Continued from page 1)

We are also giving in this issue some work by the ceramic classes of the Denton, Texas, School of Industrial Arts, under Miss Mary Best. It is as unusual as it is worthwhile to find the stress laid upon ceramic work in a school of this kind; it would be well if other schools would follow the good example. The work is exceptional as student work.

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Have you ever made Batik crackled paper? Just take a piece of light Manilla wrapping paper and crumple it all up and dip it into a beautiful color of dye and see how well it looks after you have dried and flattened it out by ironing while still damp: then crumple it again and give it a bath of another color that harmonizes with the first one. What added charm you have! Such papers are useful as end

papers, cover papers for boxes, etc. There is almost no end or limit to Batik.

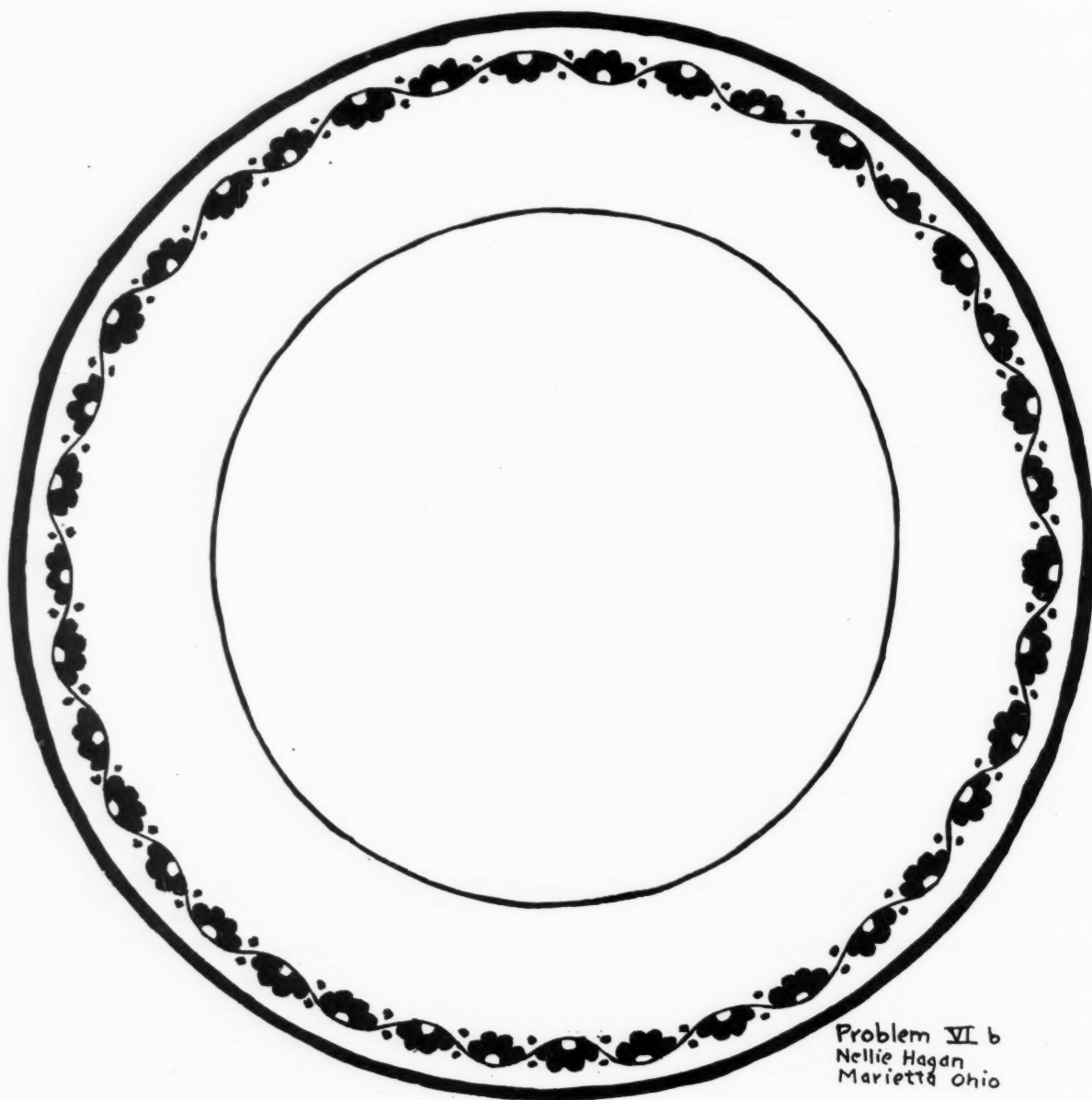
ANSWERS TO CORRESPONDENTS

Q. B.—In the enamel jar in March supplement, on what parts do you use the Italian Pink, on what parts the Mars Yellow?

Mars Yellow, on outer portions of two half hidden flowers, outer portion of large flowers at bottom and also the dropping petals of the center petaled flower. Italian Pink, in all darkest pink orange tone.

W. H. S.—Where can I get White Glaze, also small tin trays to decorate?

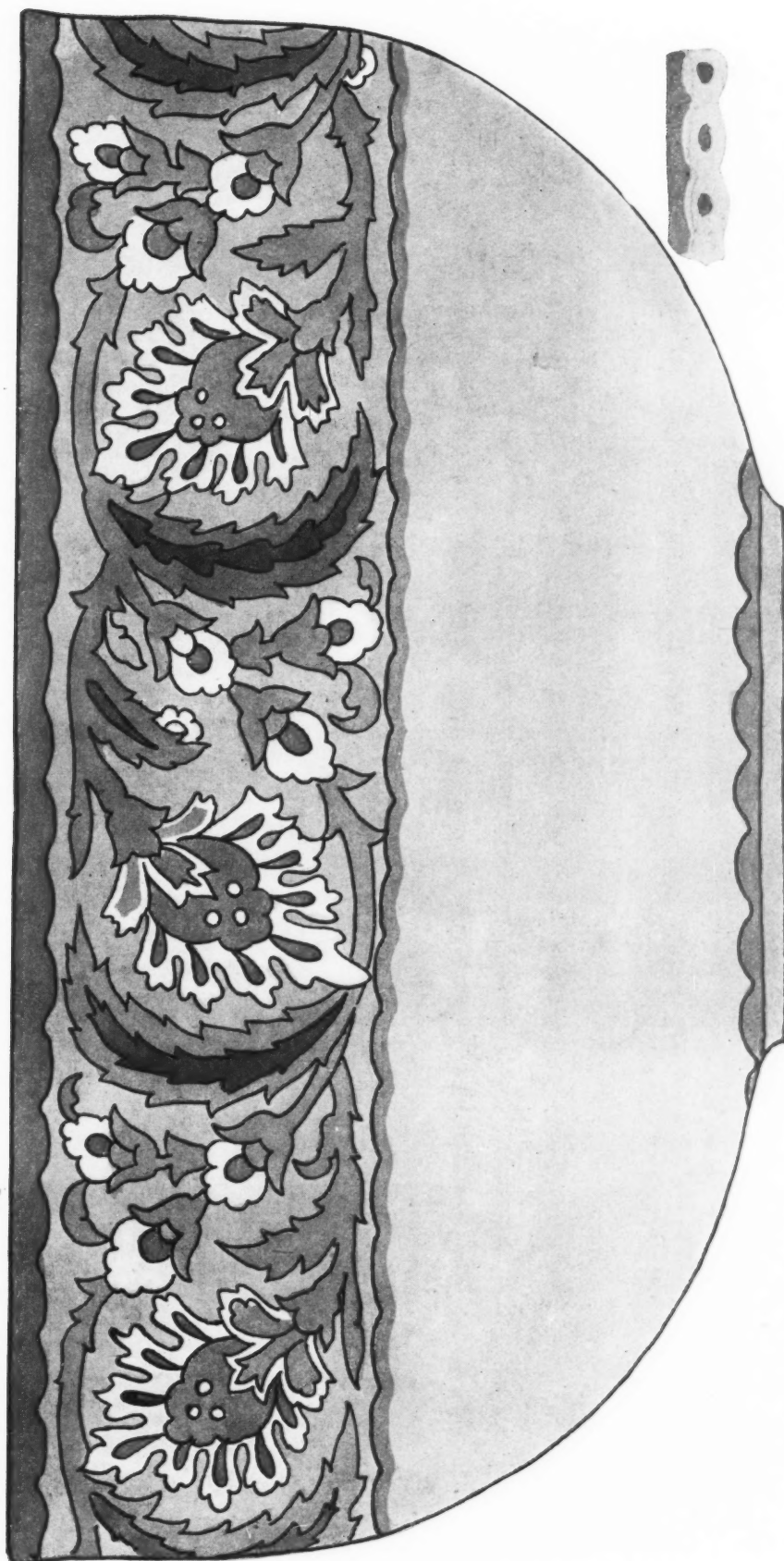
White glaze is what is usually known as colorless glaze and can be purchased from such dealers as Reusche & Co., Drakenfeld & Co., Roessler-Hasslacher, etc. Tin trays, boxes, etc. for decorating purposes can sometimes be purchased at the large department stores. If you cannot find them there, I am afraid you will have to have them made at a manufacturing plant where such articles are made by machinery.



Problem VI b
Nellie Hagan
Marietta Ohio

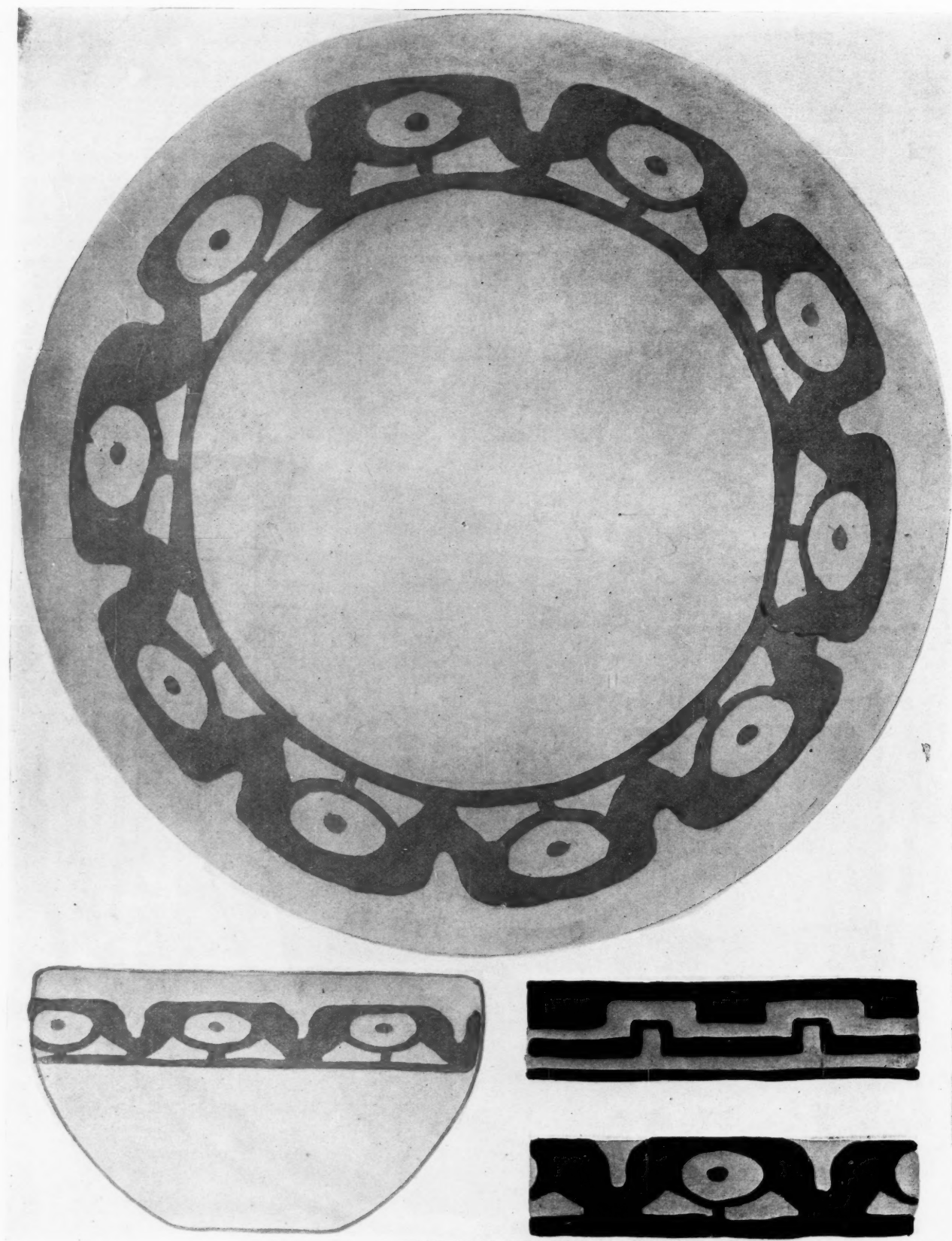
PLATE—NELLIE HAGAN

To be done in Green Gold with a spot of very bright color in the little light spot.



BOWL—ALBERT HECKMAN

Outline in Black and fire. Tint bottom Blue Green with a darker tone in the darker parts. Fill in flowers with Blue Purple, Red Purple, Madder, Light Blue and Pink. The stems and leaves are Blue, Yellow Green and Blue Green. The background of the border may be filled in with gold dots or gold may be used solid here. This may be done on white china with ordinary paints or on a soft glaze with enamels.



TWO BORDERS, A PLATE AND CUP SHOWING APPLICATION OF ONE

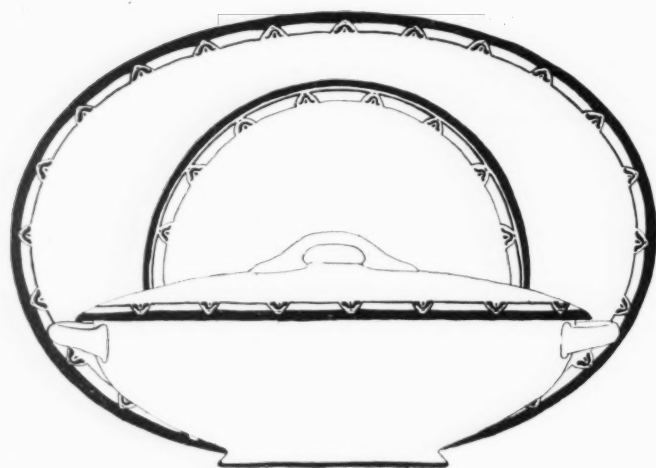
MISS HUMPHREY, PUPIL OF MISS HORTON

(Treatment page 20)



ELDER BLOSSOM—ALBERT W. HECKMAN

(Treatment page 20)



DINNER SET—ANNIE LEE BURNS

Black part is Roman Gold. Light tone in border is Ivory Lustre.

THE COLLEGE OF INDUSTRIAL ARTS, DENTON, TEX.

Prof. Mary Best, Instructor

Purpose of the Course:

1. To teach an appreciation of structural design.
2. To develop good judgment in the selection of china for dining room and in the choice of pottery and porcelain vases, bowls and lamps for home furnishings.
3. To encourage originality in design.
4. To prepare the student to make her own living by designing, decorating and firing china.
5. To develop good technique in every known process of decorating china and porcelain.

In each design the following questions are considered:

1. What is the article for?
The decoration should be so placed as not to interfere with the use of the object.
2. What are its structural lines?
A complete harmony should be the result of a thoughtful arrangement of line, mass, and color.

In each design the following steps are taken:

- A. With china pencil working directly on the article the design is made (1) in line (2) in dark and light, (3) in three or more values.
- B. A careful tracing is made on paper with a pen and India ink.
- C. The design is colored on paper with tempera colors.
- D. After cleaning the china the design is traced on to it with tracing paper.
- E. Design is outlined in India ink.
- F. The design is then finished in paints, enamels, gold, or silver or lustres.

Note: E is sometimes omitted. D and E may be omitted if a free brush work method is desired.

Designs are original-inspired by the study of Egyptian, Coptic, Peruvian, Persian, Japanese and Chinese pottery and textiles.

Firing—All work done in class is fired at the college by the students.

Problems—Students are allowed to choose the china to be decorated. They begin with a bowl or plate or vase and afterwards decorate tea, chocolate, or lunch sets of a limited number of pieces. Processes of applying the following media are mastered: lustres, gold, soft enamels, paints,

etching and mending broken china. Many beautiful results have been obtained by experimenting with lustres applied over painted surfaces and over a fired luster of another color.

During the second year, designs are made for reproduction in magazines. Free brush design in India ink in simple units, borders, and surface patterns. Color studies for sets or lamps are designed. These are carried out in enamels or lustres or paints on the china.

Lunch cloth and napkins suitable in color and design to harmonize with sets previously decorated are worked out. The design may be applied, cross stitched, embroidered, crocheted, or block printed. Students have designed parchments and lamp shades and batik tray bottoms which have made their sets attractive.

DECORATING CHINA—EXAMINATION ARTICLE

Aline Bullard, Student

THE shapes of china are determined by those who make it. When we undertake to decorate a piece of china, our problem is to apply the best design possible to the given shape in the best possible way. In doing this there are certain fundamental principles it is necessary to consider.

The spacing should receive careful consideration. The spaces should not be too much alike in size or shape, and neither should they be so unlike as to appear unrelated. Not only should the spaces be arranged according to their relation to one another, but also the design should be placed on the china so as to divide it into beautiful spaces.

We will have oppositional and transitional lines in our designs. The lines in opposition make the design stronger, and the transitional lines relieve the stiffness brought about by the use of lines in opposition.

Similar lines, shapes and colors should be repeated in order to give unity and balance to the design.

The more important spots in a design should be emphasized. Emphasis may be obtained by color contrast, the contrast of dark and light, or both.

Color harmony is of utmost importance in china painting. The colors should be beautiful on the individual piece of china, and should also harmonize with the other colors in the room in which the china is to be used.

A simple design, though more difficult to make, is more beautiful and forcible than many of the more elaborate type. The simple design is especially to be preferred for sets of dishes for constant use.

All other elements being considered, the piece of china should present a unit to which nothing need be added and from which nothing need be taken.

BREAKFAST SET (Page 15)

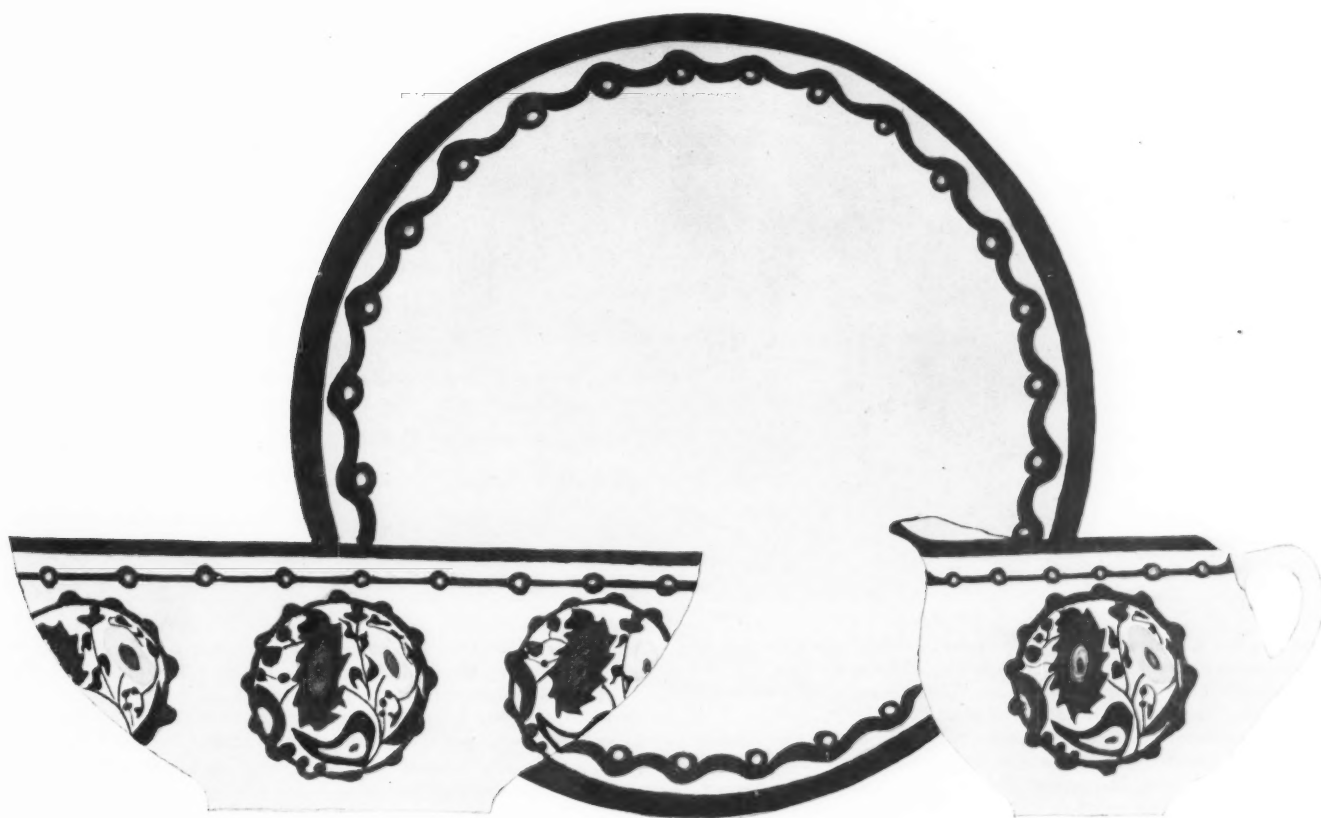
Nettie Laycock

Borders in Dark Blue and round ornaments in mixed Orange and Vermilion. Medallions in mixed Orange, Vermilion, Citron Yellow and White, Shadow Green and Red Violet, mixed Old Blue and Shadow Green. All enamels or may be painted with similar colors.

BREAKFAST SET (Page 15)

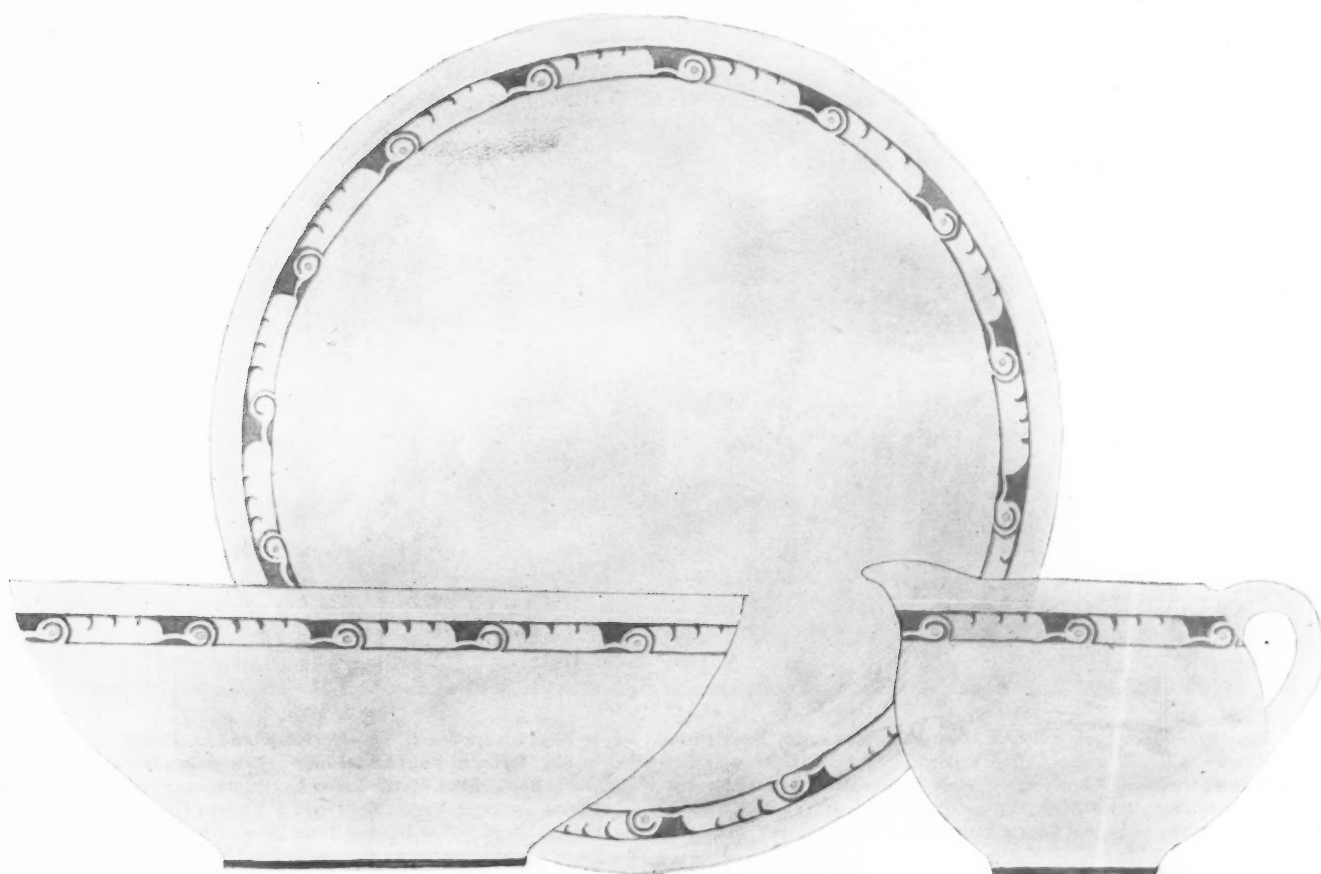
Edna Shinner

For dark parts, 2 parts Russian Green, 1 part Deep Blue Green. For light parts, 4 parts Deep Blue Green, 1 part Ivory Glaze. Ground, Ivory.



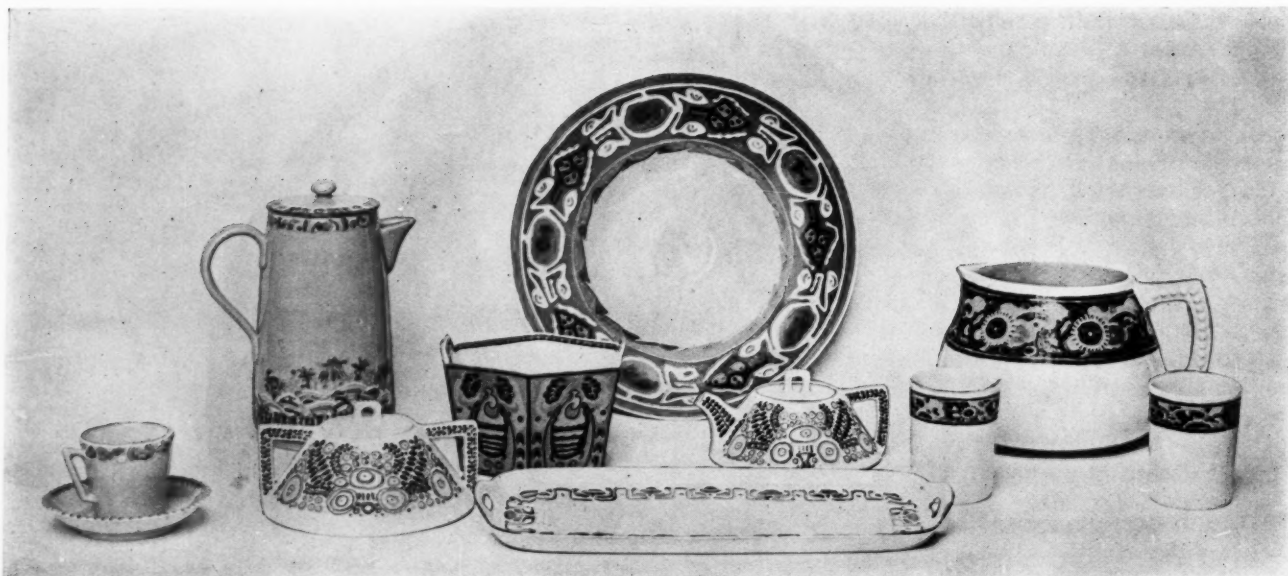
BREAKFAST SET—NETTIE LAYCOCK

(Treatment page 14)



BREAKFAST SET—EDNA SKINNER
COLLEGE OF INDUSTRIAL ARTS, DENTON, TEXAS.

(Treatment page 14)



Chocolate Pot, Cup and Saucer—Miss Thelma Rabb. Light green Seji ware, decorated in enamels of Lilac, Nankin Blue, Celeste, Air Blue, Red Violet, Light Carmine, Oriental Turquoise, White, Imperial Yellow, and Vermillion. Cups lined with Mother of Pearl Lustre.

Creamer and Sugar—Miss Lola Gunter. Satsuma decoration in enamels in Oriental Turquoise, Light Carmine, Shadow Green and Grass Green.

Ice Tub—Miss Ilene Thompson. Belleek with decoration in enamels of Red Violet, Orange plus Soft Yellow, Black and Dark Blue.

Chop Plate—Miss Dorothy Collins. Paints, dusted and painted, with Dark Green tinting, Blood Red (dark value), Yellow Red plus Yellow Brown (medium value) and Albert Yellow (light).

Tray—Miss Louise Jones. Design in Silver Lustre, tinted with Ivory Lustre.

Lemonade Pitcher and Mugs—Miss Faymie Myer. Belleek. Decoration in enamels. Black enamel background, Lilac, Rose, Citron Yellow, Emerald Green and Shadow Green.



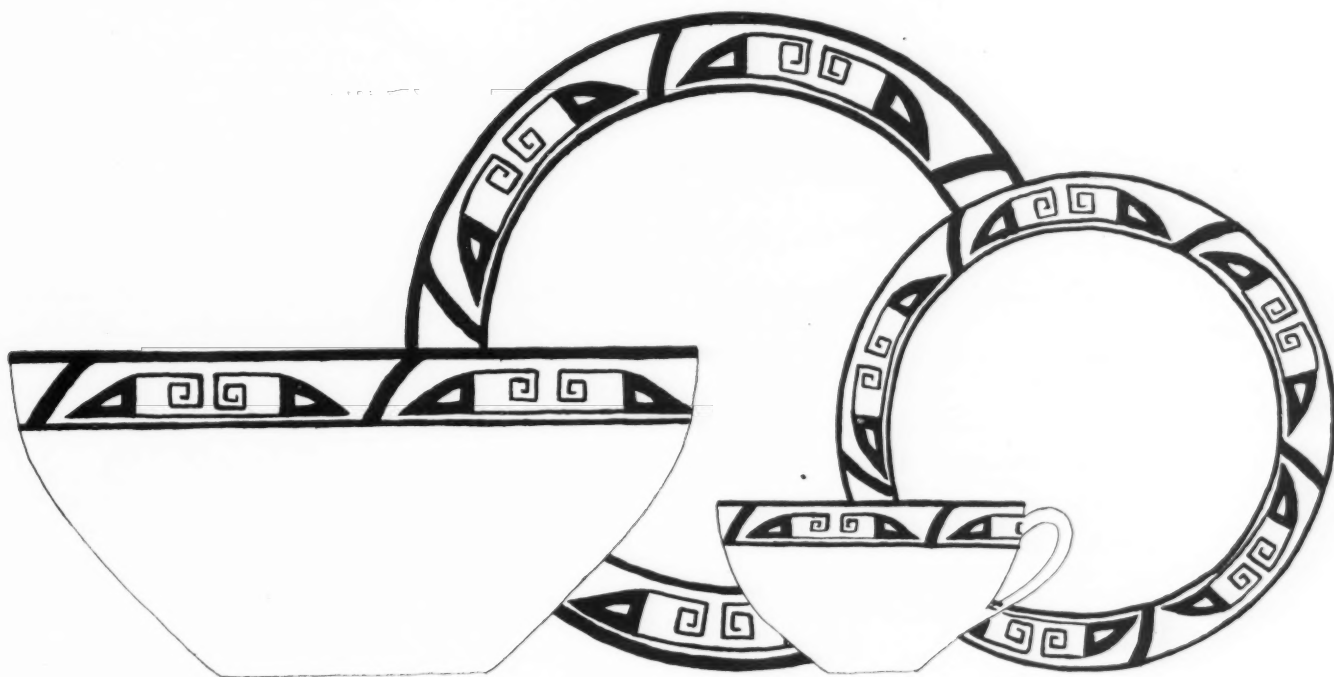
Bowl—Miss Willa Maria Park. Belleek, decoration in enamels, Dark Blue, Red Violet, Soft Yellow plus Citron Yellow.

Coupe Plate—Miss Ilene Thompson. Chinese Temple Rug Design. Copenhagen Blue plus a little Black, Yellow Brown, Albert Yellow, $\frac{1}{2}$ Yellow Red, plus $\frac{1}{2}$ Albert Yellow, plus a little Yellow Brown, Ivory tint over entire plate.

Japanese Vase—Miss Elta Dodd. Design in enamels and paints of Dark Green, Copenhagen Blue, Yellow Brown, Soft Yellow enamel in mountain.

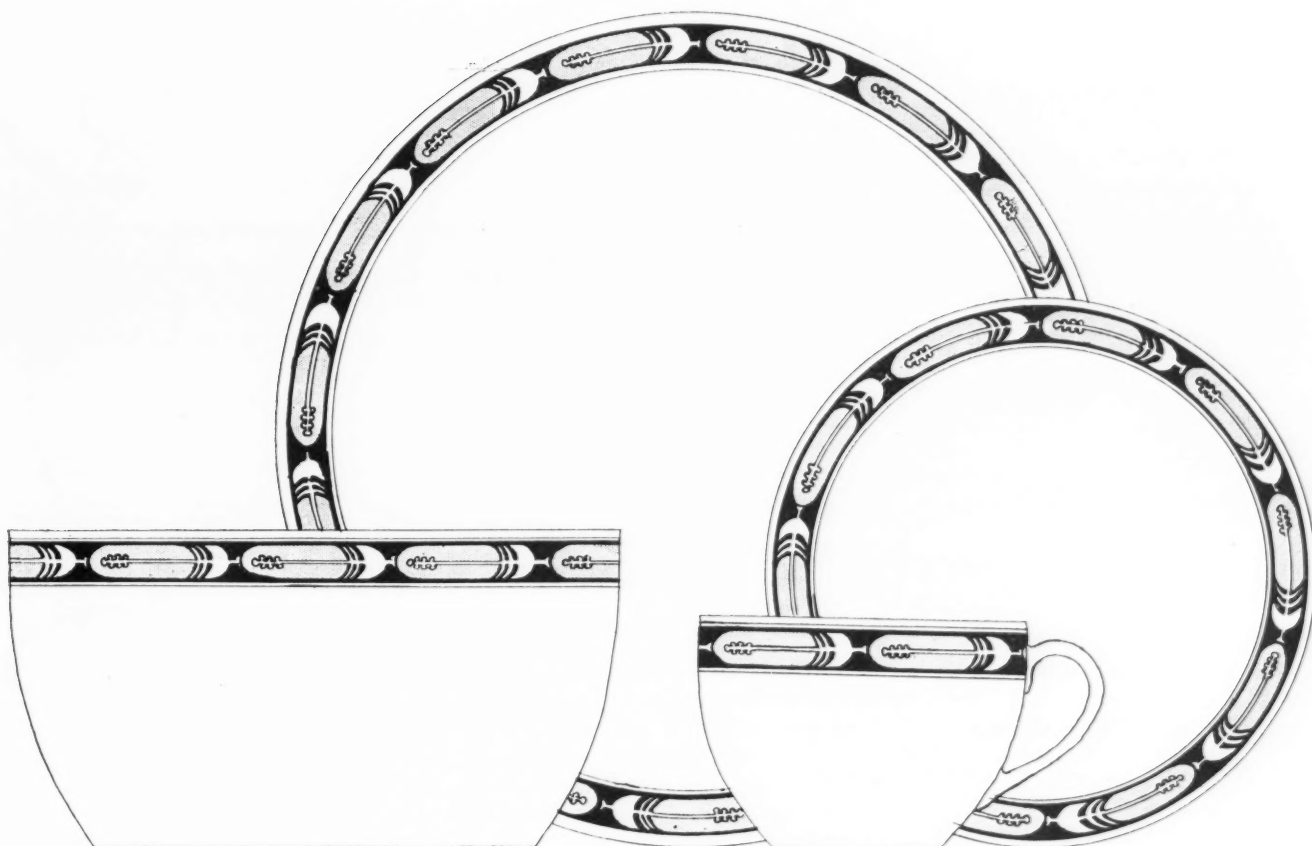
Bowl—Miss Gladys Sears. Outside, Ivory Lustre. Design in Copper Lustre. Inside, Mother of Pearl Lustre over Yellow Brown Lustre.

Flat Sided Bowl—Miss Mettie Laycock. Paints dusted in design. Predominating colors of Violet No. 1 and $\frac{2}{3}$ Russian Green plus $\frac{1}{3}$ Deep Blue Green, Albert Yellow, Banding Blue, Brown Green. Light tint of Oriental Ivory plus Yellow Brown over entire bowl.



LUNCH SET—MAMIE JOHNSON

Design in black on ground dusted red, or green, or any color preferred.



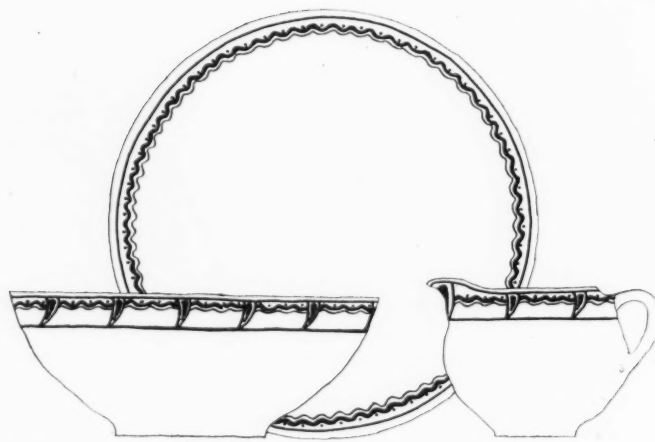
LUNCH SET—ILENE THOMPSON

To be enameled in three colors of Blue, or in Brown, Light Tan and Orange Red.

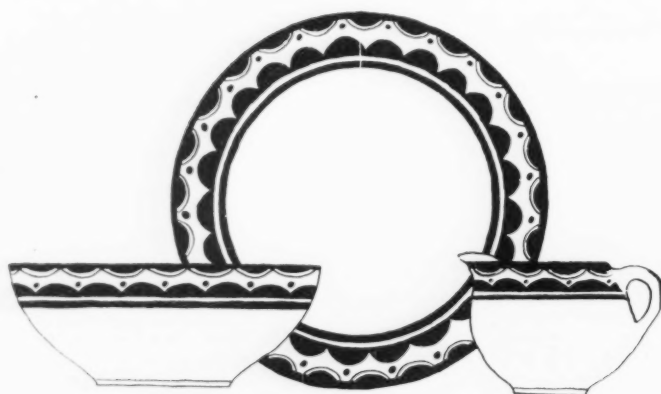
COLLEGE OF INDUSTRIAL ARTS, DENTON, TEXAS.



BREAKFAST SET—OLIVE WILSON
Ivory and Gold or Gold and Enamel.

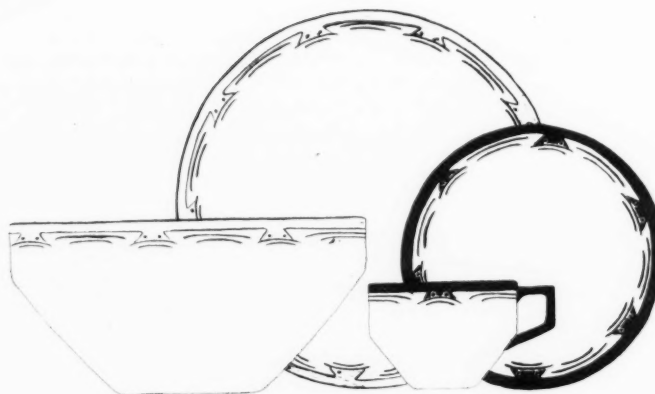


BREAKFAST SET—LOLA GUNTER
Ivory border with design done in Roman Gold.



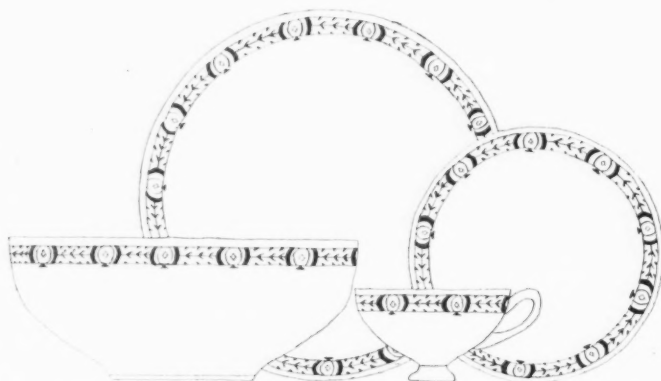
BREAKFAST SET—MRS. W. P. BRIGHTWELL

In two shades of gold or ivory tinted china, or it may be worked out in two colors harmoniously with china tinted pink or blue, or any desired color.

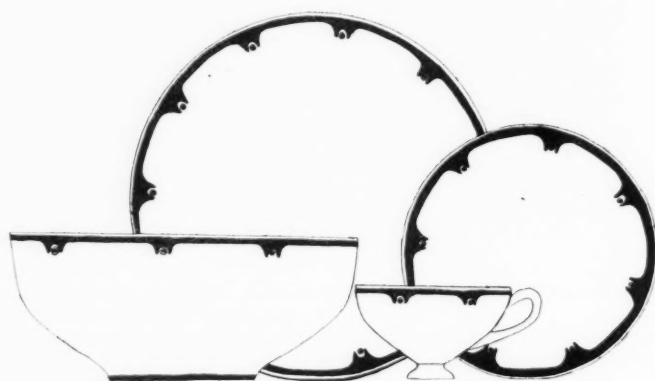


LUNCH SET—NELTHA McCLAIN

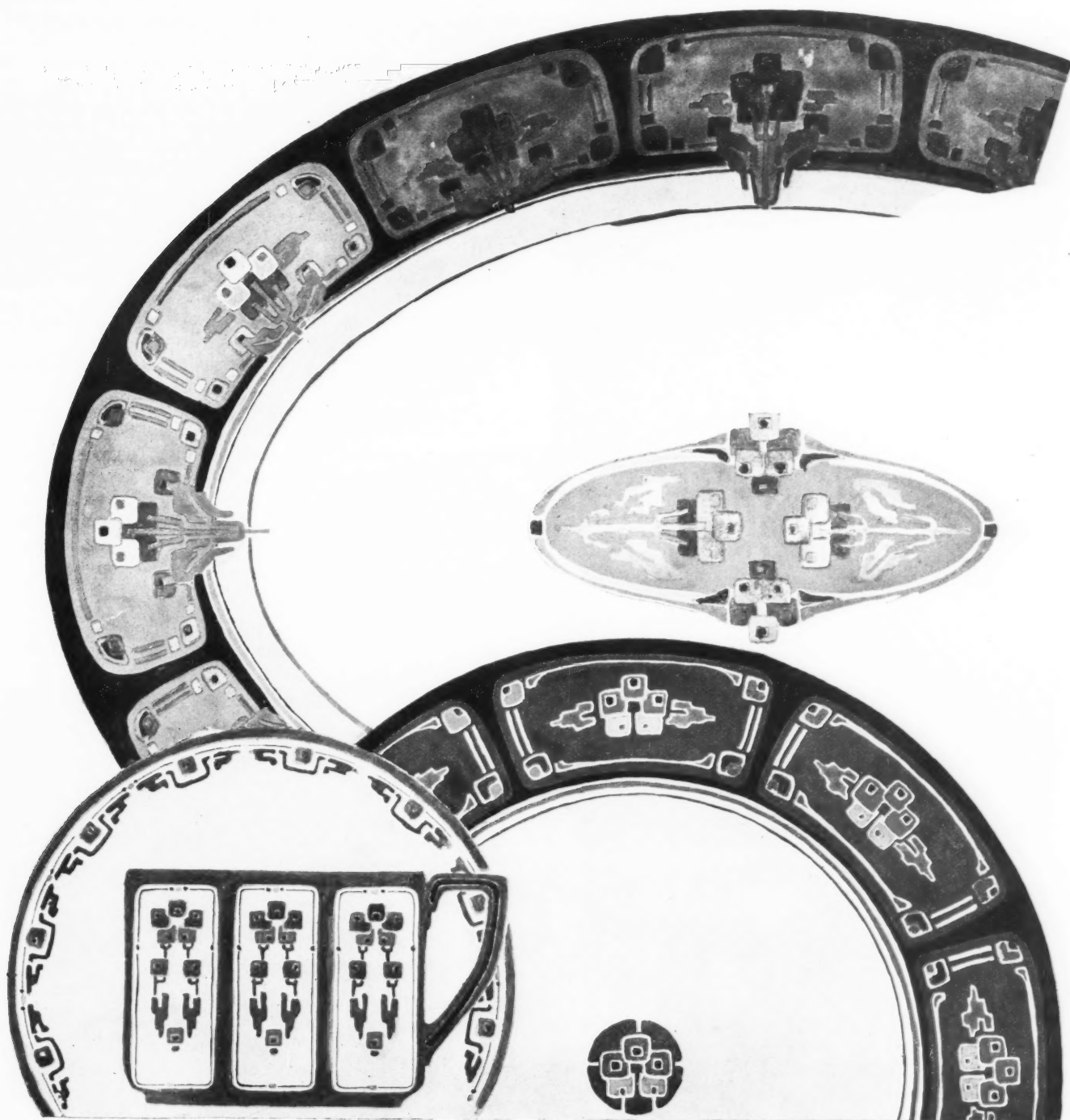
Executed in two values of blue or any color preferred.



LUNCH SET—ADRIANA FOSTER
Black part in gold, ivory or blue.



LUNCH SET—BIRDIE LEAVERS
Black part of design in gold.



FIRST PRIZE, DINNER SET—KATHERINE HOLDEN

(Balance of Set printed in the March issue.)

SEVERAL color schemes are suggested for this set. The vegetable dish is executed in two shades of Dark Blue and Apple Green on a soft grey ground for the panel, etc. The body of the dish is left white. The same color scheme can be carried throughout or a Purple Blue and a Green Blue or Blue Green can be used on a white ground as on the service plate above. Other color suggestions are shown on the different shapes though only one color scheme is to be used throughout. The bowl shows a black ground, a violet edge running down between panels. Violet flowers with turquoise spots in the upper corners and the two lower forms in the cluster are Violet. The three upper ones are

Turquoise with Olive Green spots. Leaves and stems are two shades of Olive Green. Two spots at bottom Turquoise. Inside rim has a Turquoise line one-fourth inch below. Pitcher shows bands in soft grey lines either side in Yellow and lines of Lemon Yellow and Turquoise Green at base. Berry cluster, three upper berries, Salmon Pink, Yellow centers. Two lower forms Violet. Leaves Green. Stems Grey. Upper corner forms Turquoise Green and Violet. Lower corners Grey and Pink. Violet lines between and on handle and inside of rim. Other suggested color combinations are, Orange, Orange Red, Violet and Black or Salmon Pink, Violet, Turquoise Blue and Black.



MISS VAUGHN, PUPIL OF MISS HORTON

TWO BORDERS (Page 12)

Miss Humphrey.

THIS is a good design for a beginner to work out in colors for dusting. Bright green and yellow for dusting, cameo dove, gray and green gold or water green, gray blue and deep ivory might be used. To execute this simply oil the gray parts in the design with *special oil* for dusting, and when it is almost dry, dust with the dry color and a piece of cotton. Fire and then oil the whole plate and dust again with the color that is to be used for the background.

PLATE AND BOWL (Page 8)

M. Celeste Carter

OUTLINE design in black and fire. Paint in leaves with Dull Yellow Green and Blue Green and the grapes in Red Purple and Blue Purple. The dull yellow green may be had by mixing a little Lemon Yellow, Yellow Green and Violet No. 2. The red purple and blue purple for the grapes is of Ruby, Banding Blue and a little Purple Black. The background of the largest panel and the center of the plate is Ivory tint. The background of the smaller panels is Light Yellow Green with the small leaves in Blue Green. The stripes at

the sides of the smaller panels and around the plate are of Light Blue Purple. Use a little of the mixture for the blue purple grapes and thin it with medium and turpentine. The stems are Red Purple with a little more Ruby added. The bands at the top of bowl and around the plate are Gold.

ELDER BLOSSOM (Page 13)

Albert W. Heckman

THIS design is in light Greenish Yellow, light Yellow Green and a darker cool Grey Green with thin touches of Carnation in the stems near the flowers.

Second Fire: Oil in all the darkest tones with Special Oil for Dusting and dust this with Dove Grey.

Second Fire: Oil in all the design except the flowers and dust with Glaze for Green.

Third Fire: Oil in the flowers and dust with Yellow for Dusting and touch up the stems near the flowers with thin washes of Carnation. A fourth fire may be given of an all over wash or dusting of Glaze for Green. The parts which have been gone over in the third fire with Carnation should be cleaned and with a wad of cotton parts of the main clusters of flowers should also be cleaned of the color used in the last dusting.



MRS. K. CALVIN, PUPIL OF MISS HORTON

STUDY OF AMPELOPSIS AND APPLICATIONS

(Supplement by Adelaide A. Robineau)

Treatments in China Color by Walter K. Titze

PANEL—Tint the entire panel with equal parts Pearl Grey and Green Glaze to which add 2 parts Ivory Glaze, then fire. Second working—Paint in with a free brush stroke, after you have carefully inked in the drawing with India ink, to hold drawing. For the leaves use Grey Green, Apple Green to which has been added Pearl Grey, Yellow Green with Pearl Grey and Shading Green and also Brown Green. Be sure to add a little grey with each color, but not too much as the grey foundation will grey the color some. The stems are Violet of Iron with a touch of Violet and Ruby. Very little ruby, as this color is strong. Berries, green berry is Yellow Green with a little Grey. Blue berry in Copenhagen Blue and violet berry in Violet No. 2 with a little Ruby. Band at edge of panel in Banding Blue and a little Black.

Treatment in enamels.—Stems, 2 parts Mulberry and 1

part Amethyst. Berries, green berry, 1 part Blue Green to 1 part White. Blue berry, Azure Blue. Violet berry, 1 part Amethyst to 1 part Wisteria. Leaves, use Florentine No. 2, Florentine No. 1, Blue Green, Marion Grey and to the blue green add a little Azure Blue or Cadet Blue or Turquoise to get the shades of blue green.

Medallion with orange berries—Enamel treatment, Orange No. 3 and Scarlet Red for berries. Stems, equal parts Amethyst and Wisteria. Leaves, 1 part Blue Green and 1 part Florentine No. 2. Dark background in Black and orange background in Orange No. 3.

Medallion with mixed berries—Enamel treatment: darkest tone in Black, green tone in equal parts Blue Green and White. Yellow tone in Jonquil Yellow. Orange tone in Scarlet No. 3. Blue is Azure Blue. Violet is Amethyst and Wisteria.

Medallion with black-blue berries—Enamel treatment: berries and stems equal parts Night Blue and Black. Blue is Cadet Blue. Green is Florentine No. 2. Yellow, Lotus Yellow.

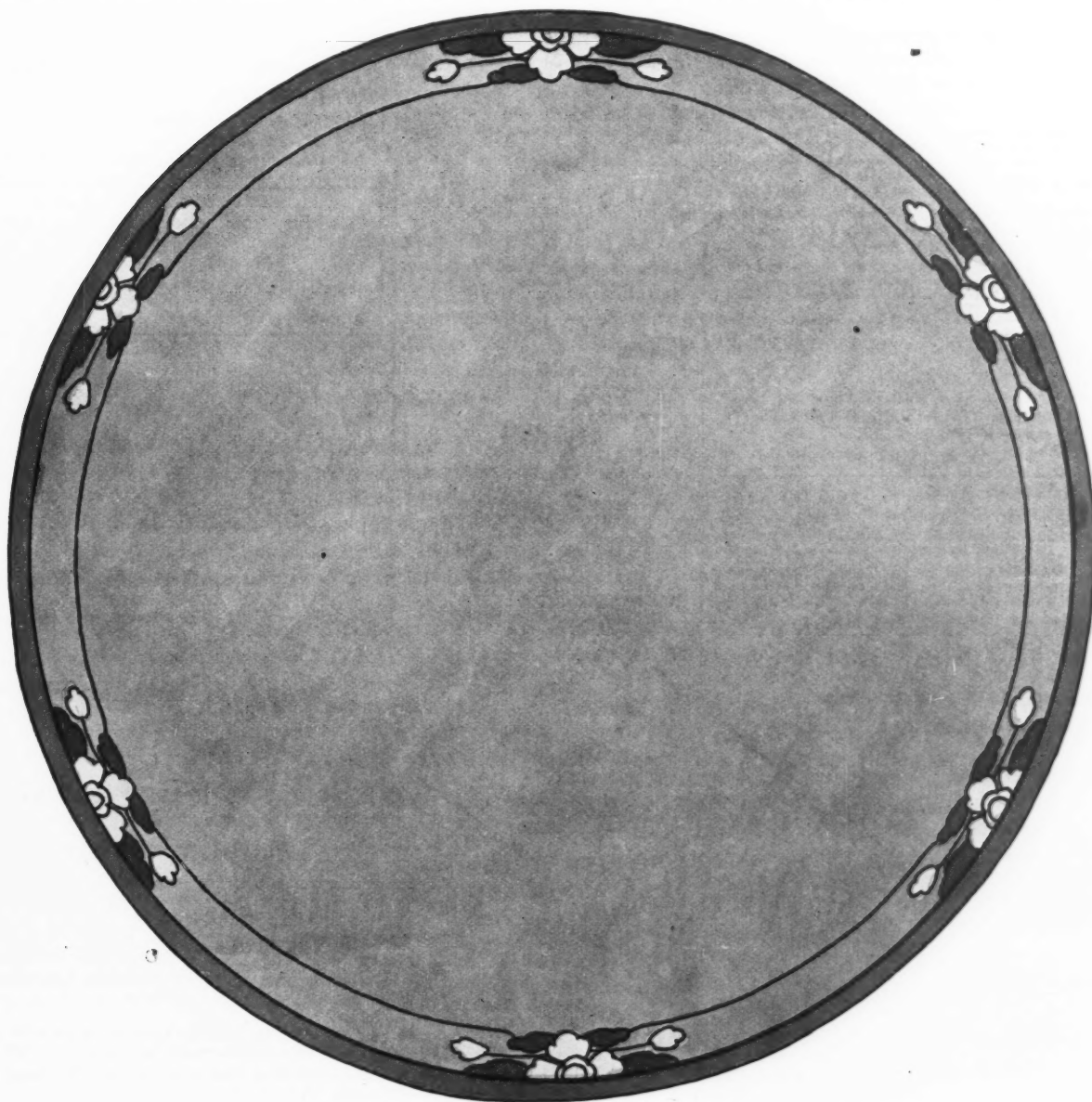


PLATE DESIGN—FRANCIS DAY

On a background which has been tinted cream yellow outline the design in black. Fill in the leaves and outside band in gold and the flower forms in pink and purple.



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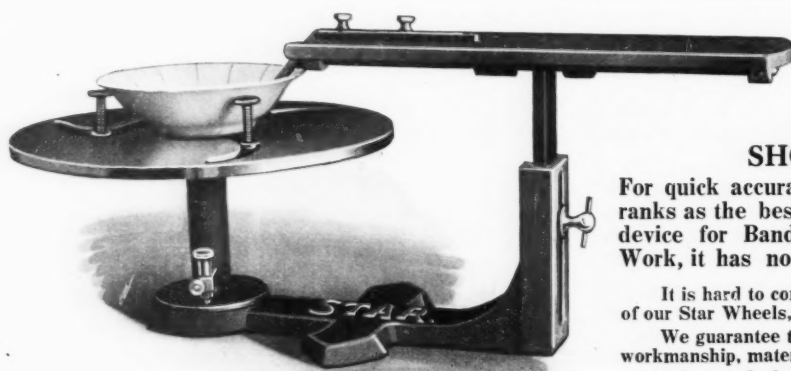


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